

1905
May 4
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THE
CAPEL-CURE COLLECTION
OF
OBJECTS OF ANTIQUITY OF THE RENAISSANCE
AND OF LATER TIMES

On Thursday, May 4, 1905, and
following day.

ILLUSTRATED CATALOGUE. PRICE HALF-A-GUINEA.



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1905
May 4
Lochc.

CATALOGUE
OF
THE COLLECTION OF
ITALIAN BRONZES, FAIENCE,
OBJECTS OF ART, & FURNITURE
OF THE
15th, 16th, 17th, and 18th Centuries

ALSO
Statuary and Objects of Antiquity

FORMED BY
EDWARD CHENEY, ESQ.
Of Badger Hall, Shropshire

THE PROPERTY OF
FRANCIS CAPEL-CURE, ESQ.

WHICH
Will be Sold by Auction by
MESSRS. CHRISTIE, MANSON & WOODS
AT THEIR GREAT ROOMS
8 KING STREET, ST. JAMES'S SQUARE L.63324
On THURSDAY, MAY 4, 1905,
AND FOLLOWING DAY

AT ONE O'CLOCK PRECISELY

May be viewed Three Days preceding, and Catalogues had, at
Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 *King Street,*
St. James's Square, S.W.

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s. ; above Five Pounds, 5s. ; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money *if required* ; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two DAYS from the Sale ; MESSRS. CHRISTIE, MANSON AND WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale ; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited ; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

CATALOGUE.

First Day's Sale.

On THURSDAY, MAY 4, 1905,

AT ONE O'CLOCK PRECISELY.

ENGLISH AND CONTINENTAL PORCELAIN.

- 1 A PAIR OF DRESDEN MAYFLOWER VASES, the panels painted with figure-subjects in polychrome, after Watteau, in a border encrusted with flowers, the whole mounted in or-molu, cast and chased with scrollwork in the style of Cressant—9 *in. high*
- 2 A PAIR OF VASES AND COVERS, the bodies and covers formed of old Sèvres gros-bleu porcelain, with handles, foot and neck-mounts of or-molu, cast and chased in the manner of Delafosse—9 *in. high*
- 3 A PAIR OF OVIFORM GROS-BLEU SÈVRES VASES AND COVERS, each mounted with or-molu taking the form of Satyrs'-head handles, festoons of grapes, spirally twisted foot, neck, and square-shaped bases—16 *in. high*

- 4 A PAIR OF OBLONG SÈVRES BISCUIT PLAQUES, with the Toilet of Venus, and Venus Amphitrite, in relief, in white on a pale blue ground—*each plaque* $11\frac{3}{4}$ *in. wide*
- 5 A Sèvres sucrier and cover, painted with detached flowers, in circular compartments, 1771
- 6 A SÈVRES PORCELAIN CABARET, painted with suspended festoons of flowers, dotted blue border and outer border of red and gold intertwisted bands, consisting of—
 Diamond-shaped tray
 Sucrier and cover
 Large sucrier and cover
 Milk-jug
 Two cups and saucers
- 7 A PAIR OF FRENCH PORCELAIN VASES AND COVERS, gros-bleu ground with reserved panels in white, painted with flowers in polychrome, and enriched with gilding, the handles formed as figures of boys in or-molu, cast and chased—*14 in. high*
- 8 A PAIR OF WORCESTER OVAL DISHES, in dark blue and gold borders, with an oval panel in the centre, painted in grisaille with an emblematical figure of Hope, said to represent Lady Hamilton—*11 in. across*
 From the Collection of the Earl of Errol
- 9 A PAIR OF OVIFORM WEDGWOOD VASES AND COVERS, of black basalt, with oval medallions representing sacrifices, rams'-heads and festoons of swags of flowers in relief, in white, on square bases—*15 in. high*

CHINESE PORCELAIN AND OBJECTS OF ART.

- 10 A PALE GREEN JADE BOWL AND COVER, the whole surface finely pierced with various flowers, emblematical ornaments and crests
- 11 A PAIR OF FAMILLE-VERTE VASES AND COVERS, of oblong rectangular section, each face enamelled with landscapes; around the neck are panels, with detached flowers, upon a marbled-green ground, the covers surmounted by gilt figures of kylin—12 *in. high*—*Kang-He*
- 12 A PAIR OF CYLINDRICAL FAMILLE-VERTE VASES, with figures on a mountain-pass round the body, small rectangular panels of figures and landscapes on the neck, and a band of diaper ornament on the shoulders—10 $\frac{3}{4}$ *in. high*—*Kang-He*
- 13 A PAIR OF FAMILLE-VERTE FLUTED VASES, with open lips, enamelled with rocks and sprays of Autumn flowers—12 *in. high*
- 14 AN OVIFORM FAMILLE-ROSE VASE AND COVER, enamelled with sprays of peonies and Hō-Hō birds, pink diaper-pattern round the neck and lip of the cover—18 $\frac{1}{4}$ *in. high*—*Kien-Lung*
- 15 A LARGE VASE, with globular body and elongated neck, of red Souchow lacquer, the whole most elaborately carved with a storm, dragon, clouds and waves—48 *in. high*
From the Summer Palace at Peking
- 16 A PEAR-SHAPED VASE, of Chinese cloisonné enamel, of quatre-foil section, decorated with panels of conventional birds and emblematic ornaments on the neck, in buff and subdued colours upon a key-pattern ground, worked in two shades of blue; about the body and climbing up the neck, are metal-gilt figures of Chinese boys—28 *in. high*—*Kien Lung*—on carved teak stand
From the Summer Palace at Peking

- 17 AN OVIFORM CHINESE BRONZE VESSEL, with four handles moulded to represent conventional beasts; around the body of the vase are three bands, cast in low relief, with intertwined knotted ornaments, and further enriched with incrustations of coloured stones; at given intervals around the centre of the vase are horned masks in full relief—*22½ in. high—Kien Lung*

From the Summer Palace at Pekin

From the Collection of General the Marquis de Callifet

- 18 AN OBLONG OCTAGONAL IRON KORŌ AND COVER, forming a casket, the lower part having three miniature drawers enclosed by a pair of doors, the whole damascened with landscapes, various flower and diaper ornaments in gold and silver—*by Komai, of Tokio—5¼ in. high*

DECORATIVE OBJECTS.

- 19 A PAIR OF STATUETTES, carved in box-wood, by Louis Vermell, of Rome, 1840, after Michael Angelo's figures of Moses and Il Penseroso—on ebonised plinths—*10½ in. high*
- 20 A DRESDEN ENAMEL BOX, painted with various views of Venice
- 21 A RECUMBENT FEMALE FIGURE, carved in box-wood, by Louis Vermell, 1840
- 22 A PAIR OF CANDELABRA, each shaped as an oviform vase of blue-john, elaborately mounted with metal-gilt, with spirally twisted foot and cover with flame-pattern handle; around the neck is an applied band with honeysuckle ornaments, and from acanthus leafage on either side open the twisted branches for the lights—*15¾ in. high—English, late 18th Century*

- 23 A CLOCK, the movement by Du Four, *à Paris*, in a Louis XVI. or-molu case, by the side of which rests the recumbent figure of Cleopatra, at the base is a lion's mask and swags of laurel foliage—13 *in. high*
- 24 A CLOCK, the movement by Baillon, *of Paris*, in Louis XVI. or-molu case, formed as a laden vessel, on which stands the figure of a Corsican and the emblematical figure of Fortune, on rectangular plinth of mahogany, with feet and enrichments of or-molu—18½ *in. high*
- 25 A PAIR OF TURQUOISE-BLUE VASES, formed as double fish, each with foot, rim and handle-mounts of or-molu, most elaborately cast and chased with conventional rocks, bull-rushes and leafage in the manner of Jacques Caffieri—17½ *in. high*

VARIOUS OBJECTS OF ART

OF THE FIFTEENTH, SIXTEENTH AND SEVENTEENTH
CENTURIES.

- 26 FIRE-IRONS, consisting of tongs and shovel, wrought with small Oriels of quasi-Arabian tracery—*Italian, 17th Century*
- 27 AN IRON WAFER-MOULD, engraved with shield-of-arms, the Lion of St. Mark and festoons of laurels, designed by Schamozzi
From the Kitchen of the Ducal Palace, Venice
- 28 A PADLOCK, of iron, russeted, rectangular in form—*Italian 17th Century*; and AN IRON LOCK—*17th Century*
- 29 A PADLOCK, of triangular form, with the recumbent figure of a lion applied in bronze
From the Collection of Drummond of Philiphaugh, Selkirk

- 30 AN OBLONG RECTANGULAR IRON BOX, painted with figures in the costume of the 17th Century
- 31 AN OBLONG RECTANGULAR IRON BOX, decorated with various applied mouldings, masks and rosettes— $11\frac{1}{2}$ in. wide
- 32 A CIRCULAR SILVER PLAQUE, probably from the top of a tazza, finely embossed and chased with a composition of figures representing Horatius Cocles defending the Tiber bridge—8 in. diam.—*German, early 17th Century*
- 33 A PAX, formed of an upright plaque of Limoges enamel, with dome-top, painted in flesh tints and gold with The Resurrection, emblems of the Passion in the background—in carved gilt-wood frame— $5\frac{3}{8}$ in. by $3\frac{1}{2}$ in.
- 34 A PAX, in metal-gilt frame, of architectural form; the columns and architrave inlaid with plaques of lapis-lazuli; in the plinth, and in the top, are small circular medallions of niello; in the centre, upon a blue glass field, is applied in embossed silver a figure of the Virgin and Child—7 in. by $4\frac{3}{8}$ in.—*Italian, 16th Century*
- 35 A PAGEANT SHIELD, of wood overlaid with hide, and moulded in gesso, painted and gilt with a figure representing Milo of Crotona rending the Oak; the figure is gilt upon a black ground, on one side of which is painted the coat-of-arms of the Montauto Family, in double cable-pattern border, painted with the inscription, "OB INVALIDO SAPIENTIS EST POST VICTORIAM QUIESCERE NIHIL TAM FIRMUM CUI NON PERICULUM"—46 in. high—*Italian, first half of the 16th Century*
- 36 A PAIR OF BELLOWS, of walnut-wood, carved with a grotesque mask and scroll-work, the handle surmounted by a nude figure, the bronze nozzle cast with terminal figures

- 37 A PAIR OF BELLOWS, of walnut-wood, carved with a composition of scroll and strapwork, introducing in the centre a figure of a warrior holding a shield charged with the Trevisano Arms swags of fruit and flowers are around, with figures of Amorini; on the handle is a figure of Cupid; the whole decorated in polychrome; the bronze nozzle is cast with terminal figures—*Italian, early 17th Century*
- 38 AN OBLONG CASKET, of walnut-wood, the lid carved in relief with an escutcheon in the centre, surmounted by scroll branches of foliage and fruit, the side panels carved with a mask and continuous band of scroll-foliage; a large acanthus leaf at each corner, and borders of gadrooning and laurel leaves, on claw feet—with black wood stand— $17\frac{1}{2}$ in. by $13\frac{1}{2}$ in.
- 39 A BRACKET, of walnut-wood, formed as an oval escutcheon, with a scroll arm finishing in a Cherub's head
From the Palazzo Vecchio
- 40 A SMALL WALNUT-WOOD CABINET, formed as a Classical building, supported by columns; in front is a domed niche containing a statuette representing a seated figure of Apollo; the cover surmounted by a female statuette emblematic of Wisdom—19 in. high—*Italian, 17th Century*
- 41 A MEDALLION PORTRAIT, in coloured wax, of Joseph Maurus, viewed three-quarter face turned to the left, black and gold doublet and white ruff—in an oval locket, of metal-gilt, embossed and chased with figure-subjects, and with band of leafage round the side; in the inside of the cover is a long inscription in Italian, and an outer case of cuir-bouilli, embossed and tooled with leafage—*Italian, late 16th Century*
42. A BRASS LANTERN, of octagonal section, and domed top decorated with pierced work and moulded knobs— $16\frac{1}{2}$ in high—*Venetian, 18th Century*
- 43 A RELIEF, in papier-maché, representing a river god— $15\frac{1}{2}$ in. by 24 in.—*School of Alesso Vittoria*

BRONZES

OF THE

. FIFTEENTH, SIXTEENTH, AND SEVENTEENTH CENTURIES.

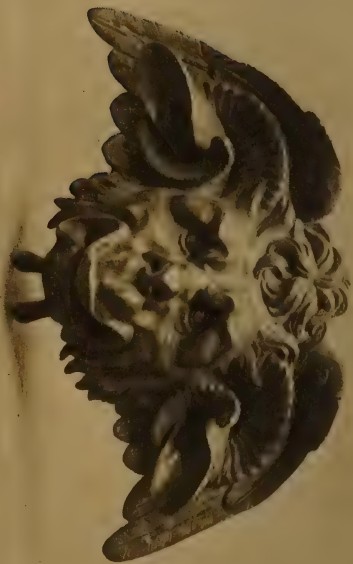
- 44 A STATUETTE OF AN ARCHBISHOP, holding a mitre and book—8 in. high
- 45 A TRIPOD INKSTAND, the feet formed as gryphons, with figures of birds and festoons of flowers between—*Venetian, 16th Century.* The cover now added is surmounted by a seated male figure holding a tablet, on which is the letter A—7½ in. high
- 46 A GROUP, of two figures, emblematic of Virtue chaining Vice, after John of Bologna—11 in. high—*Italian, 16th Century*—a model for the large group in the *Palazzo Publico, Florence.* The curious green patina on the bronze is of recent date
- 47 A STATUETTE OF SAINT FRANCIS OF ASSISI, attributed to Sansovino—21 in. high—*Italian, 16th Century.* The Saint is represented garbed as a monk, holding in his left hand a crucifix; the head inclined to the left
From the font of a suppressed chapel in Venice
- 48 A LIFE-SIZE BUST, of a gentleman, with large ruff and 17th Century costume
- 49 A DOOR-HANDLE, formed as a grotesque mask, holding in its mouth a cockle-shell, with two monsters' heads, from the mouths of which issue ribands, to form the handle—*late 16th Century*
- 50 A STATUETTE OF A BOY, his head turned slightly to the right, and holding in his right hand an apple—8 in. high—*Italian, middle of the 16th Century*—on marble plinth
See Illustration

- 51 A SMALL STATUETTE, representing Neptune; and one of Saint Paul—*Italian, late 16th Century*; and an antique statuette of Apollo. The three mounted on a box-wood bracket of three tiers
- 52 A VASE AND COVER, of bronze gilt, with mask and scroll handles, inscribed at the bottom "MATTHÆUS GABERLOTUS PLEBANUS ANO, 1645 ÆRE .P."—9 in. high
- 53 AN OBLONG BRONZE PLAQUE, embossed with figures of boys dancing—4½ in. by 10 in.—*Flemish, 17th Century*
- 54 A RECTANGULAR BRONZE PLAQUE, cast with two figures of Cherubs holding the handkerchief of Saint Veronica—7 in. by 8½ in.—*Italian, early part 17th Century*
- 55 A KNOCKER, formed as double figures of snakes intertwined, an oval cartouche in the centre, and a mask below—11 in. high—*Venetian, 16th Century*
From the Casa Lorenzo in the Piazza St. Paolo, Venice
- 56 A KNOCKER, formed as two dolphins, holding in their mouths bearded masks, attributed to Alesso Vittoria—16½ in. high—*Venetian, 16th Century*
From the side entrance of the Palazzo Grimani, removed during the outbreak of 1848
- 57 A KNOCKER, formed as figures of lions resting upon a cockle-shell, between them stands the figure of Hercules bearing his club—13 in. high—*Venetian, 16th Century*
- 58 A KNOCKER, formed as two figures of sea-horses, between which is a wave on which stands the figure of Cupid—9½ in. high—*Venetian, 16th Century*
- 59 A PLAQUE, with semicircular top, cast with The Deposition from the Cross—8¼ in. by 4¼ in.—*Italian, early 17th Century*—in ebonised frame

- 60 A RELIEF, formed as the half figure of a man, with raised right arm, holding in his left hand a cornucopia of fruit and flowers; he is habited in a costume of Italian fashion, circa 1480, his hair cut short in the manner of the time—5 in. high—*Italian, late 15th Century*
- 61 A CANDLESTICK, shaped as an eagle's claw, on which rests a vase forming the nozzle, this has masks of boys in relief—7½ in. high—*Venetian, late 16th Century*
- 62 AN INKSTAND, triangular in form, with masks and festoons of drapery, supported at the corners by lions holding a shield—2½ in. high—*Venetian, 16th Century*
- 63 A GILT BRONZE STATUETTE, of Saint Sebastian bound to a tree-trunk, attributed to Algardi—on octagonal ebonised pedestal
From the Zampieri Palace, Bologna
Given to Mr. William Cheney by Lord Holland
- 64 A PAIR OF DOOR-HANDLES, formed as intertwined branches of oak foliage, representing the arms of the Rovere family—late 16th Century
Taken from the Rovere Palace at Cubino
- 65 A MODEL OF THE FIGURE OF "MORNING," after the Michael Angelo tomb at the military chapel of San Lorenzo—12½ in. long—on ebonised plinth
Bought at the Sale of the Count Syracuse in 1853
- 66 AN INKSTAND AND COVER, with circular body moulded with figures of Cherubs, supported by three figures of sea-horses the cover is surmounted by a seated figure of Cupid—7 in. high—*Venetian 16th Century*
- 67 A PAIR OF DOOR-HANDLES, formed as busts of negro slaves—*Italian 16th Century*
- 68 A PAIR OF DOOR-HANDLES, formed as youthful figures of Tritons—4 in. high—*Venetian, 16th Century*



170



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- 69 A LOCK-PLATE AND HASP, moulded in relief with trophies of Romanesque armour and recumbent sleeping figures; upon the hasp is the emblematical figure of Flora, below this a coat-of-arms—7 in. square—*Italian, late 16th Century*

Given to Mr. Edward Cheney, in 1856, by the Duchess of Sermoneta

- 70 A STATUETTE, of a nude youth blowing a trumpet—6 in. high—*Italian, 16th Century*

- 71 AN INKSTAND AND COVER, of triangular form, on claw feet, cast and chased with three coats-of-arms and inscriptions, the cover surmounted by a composition of scrollwork—5½ in. high—*Flemish, early 17th Century*

- 72 A PORTRAIT BUST OF A MAN, the head turned to the right—13 in. high—*Italian, 16th Century*

- 73 A PAIR OF STATUETTES, of Mermen riding dolphins, each armed with a shield and shell—9 in. high—*Florentine, late 16th Century*

- 74 A HEAD OF A SHEEP, probably part of a door furniture—early 17th Century

- 75 A PAIR OF DOOR-HANDLES, formed as rampant dogs, of gilt bronze—*Italian, 17th Century*

- 76 A SET OF FOUR CANDELABRA—6 ft. 10 in. high—*Italian, late 16th Century*

From the Ercolani Palace, Bologna

In the first place copied from an antique marble candelabrum in the Church of Saint Agnese, Rome

Cast in bronze, they are partially embossed and chased. The bases are triangular in section, with rams' heads at the corners, winged terminals below, and with Amorini and honeysuckle ornaments in low relief. The stems are of baluster form, in three sections, and decorated with acanthus leafage

- 77 AN INKSTAND, of hemispherical form, supported on either side by recumbent figures of boys, the one on the left holding a nozzle for a candle, the cover surmounted by a third figure of a boy— $6\frac{1}{2}$ in. high—*Italian, 16th Century*

See Illustration

- 78 AN INKSTAND AND COVER, of spheroidal form, surmounted by a small statuette of Amphitrite: on either side are kneeling nude figures of men, one holding a nozzle for a candle, the other a shell—8 in. high—*Italian, late 16th Century—School of Bartolommeo Amiralto—on ebonised plinth*

See Illustration

- 79 AN INKSTAND. formed as the seated figure of a lion, resting its right foot upon a tree-trunk, in which are receptacles for pens; at the side is a rectangular castle, adorned with a coat-of-arms, this forms the sand-vase— $5\frac{1}{2}$ in. high—*Venetian, middle of 16th Century*

See Illustration

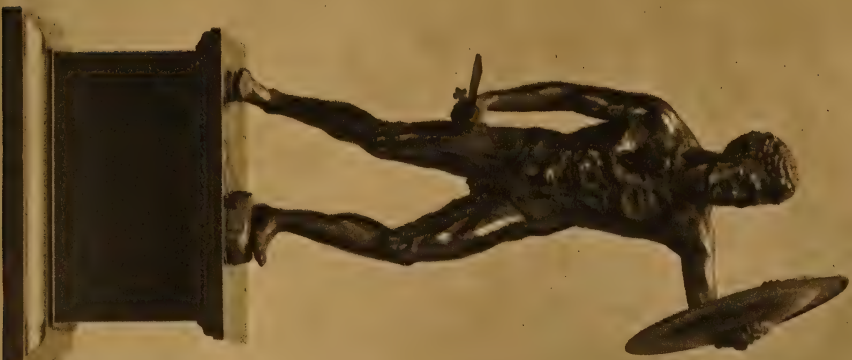
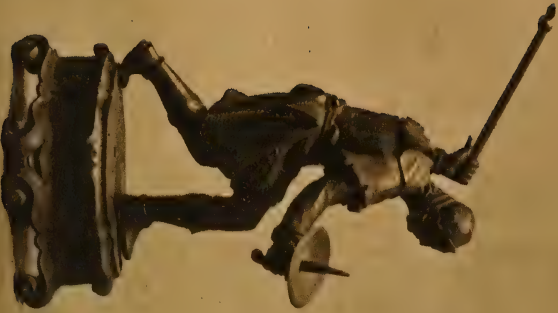
- 80 AN INKSTAND, formed as a toad: at the side is a tree-trunk, with a receptacle for pens— $2\frac{3}{4}$ in. high—*Italian, 16th Century*

- 81 A GROUP, formed as Hercules slaying the Nemæan Lion, the open mouth of the lion forming the receptacle for an ink-vase—7 in. high—*Venetian, 16th Century—on ebony plinth containing small drawer*

See Illustration

- 82 A STATUETTE OF A WARRIOR, with raised left arm, holding a shield, a sword in his right; his left foot placed upon a rock—13 in. high—*Italian, early 16th Century—on ebonised plinth*

See Illustration



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- 83 A KNOCKER, formed as the figure of Neptune, standing with upraised trident upon the figures of two winged sea-horses, a cockle-shell form below, in the manner of Alessandro Vittoria— $15\frac{1}{2}$ in. high, $10\frac{3}{4}$ in. wide—*Venetian, 16th Century*

From the Canal Entrance of the Palazzo Corner Mocenigo San Paolo, Venice

Mr. Edward Cheney purchased the knocker, and sat in a gondola while it was being removed from the door

See Illustration

- 84 MASK OF A VAMPIRE, with horns and wings—13 in. wide—*Italian, middle of the 17th Century*

Formerly in the Grimani Palace, Santa Maria Formosa, Venice, sold by Count Grimani to Mr. Edward Cheney in 1852

See Illustration

- 85 A GROUP OF PLUTO AND CERBERUS—21 in. high—*Italian, early 16th Century*

This fine Cire-perdu bronze has in the past always been accepted, and probably not without certain justification, as being a work of Benvenuto Cellini

The god Pluto is represented nude, with the body turned to the right, his extended right hand resting upon a spear or trident; his left hand holds a skin, which falls in folds upon the dog Cerberus, who is seated at his feet, and upon the back of which the god's left foot is placed

See Illustration

WORKS IN TERRA-COTTA, ETC.

- 86 A TERRA-COTTA MODEL, for the figure of Sir Isaac Newton, by Rysbach, for the tomb in Westminster Abbey; the books on which he leans are slightly different from those represented in the eventual sculpture— $14\frac{1}{4}$ in. high
- 87 A LIFE-SIZE TERRA-COTTA BUST OF THE ROMAN EMPEROR VITELLIUS, A.D. 69—on a pedestal of Cornish serpentine, the base of Egyptian green and Brocatello marble
From the Grimani Museum, Venice
- 88 A TERRA-COTTA GROUP, of a woman and two children, emblematical of Charity; by Bramante; it contains traces of the original colouring—19 in. high—*Italian, 17th Century—from Padua*
- 89 A BAS-RELIEF, in terra-cotta, representing the Martyrdom of Saint Andrew— $15\frac{1}{2}$ in. by 22 in.—*German work, 18th Century*
- 90 A BUST OF ALESSANDRO VITTORIA, modelled for his own tomb in the San Zaccharia; Venice, by himself—*prepared in 1595. The bust has a modern body*
- 91 A LIFE-SIZE BUST OF CARDINAL ANTONIO GRIMANI, in terra-cotta: a sketch by Alessandro Vittoria, for the bust over the Cardinal's tomb; the Cardinal is represented, his head inclined to the right, with square-cut beard, in clerical vestments
- 92 A TERRA-COTTA PLAQUE, modelled in almost full relief, with the head of Brunelleschi, viewed three-quarter face, the hair wavy about the temples, in the costume of the latter half of the 15th Century; it has been attributed to Donatello—a sketch for his tomb at Florence— $15\frac{3}{4}$ in. by 13 in.





- 93 SAINT SEBASTIAN; a model for the marble statue on the altar of San Francesco della Vigna at Venice— $22\frac{1}{2}$ in. high—*attributed to Alessandro Vittoria*
- 94 SAINT GEROME, represented seated; at his feet is the sleeping lion—on ebonised plinth, 11 in. high—early 17th Century
- 95 THE HEAD OF A YOUTHFUL BACCHUS: a terra-cotta bust— $11\frac{1}{2}$ in. high—French, 18th Century
Given to Mr. Edward Cheney by Lord Holland

DONATELLO.

- 96 A LIFE-SIZE TERRA-COTTA BUST OF LUCREZIA TORNABUONI, the Mother of Lorenzo di Medici. She is represented to the waist, her head inclined slightly to the left, her hair closely bound to the head; in low-neck dress, laced down the front
Taken from the portico of the Villa Careggi, near Florence
Vide Illustration

FURNITURE

OF THE

SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES.

- 97 A CHIPPENDALE MAHOGANY FOUR-POST BEDSTEAD, the columns carved in low relief with groups of acanthus-leaves and other decoration, in quasi-Chinese manner
- 98 A WALNUT-WOOD CRADLE, carved in low relief with coats-of-arms supported by terminal figures, and spiral curls of acanthus-foliage—35 in. wide—Italian, early 17th Century

- 99 A CIBORIUM, of wood, carved and overlaid with plaster and gilt in architectural forms, of triangular section, with fluted columns at the corners, a door in one side, and a domed top; in the sides are rectangular panels painted with figures of the Saviour and Saints by Siccolante di Sermonita—46 in. high
From the suppressed church of Sermonita. Given by the Duke of Sermonita to Mr. Edward Cheney
- 100 A SIDE-TABLE, of walnut-wood, supported by figures of Amorini with drapery and shells, the top is formed by a massive slab of mosaic, inlaid in compartments with baskets of flowers, &c., of ancient marbles—59 in. wide
From the Collection of Count of Syracuse
- 101 A SIDE-TABLE, the supports of walnut-wood, carved and gilt, representing eagles with outstretched wings, surmounted by a slab of Sicilian marble—55 in. wide
From the Gonzaga Palace, Mantua
- 102 A SIDE-TABLE, of gilt wood, carved with a composition of scrolls, surmounted by a slab of Florentine mosaic—97 in. wide
*From the Hamilton Palace Collection
 From the Beckett-Denison Collection*
- 103 AN UPRIGHT MIRROR-FRAME, of box-wood, carved with elaborate composition of acanthus-leaves, on gilded plinth—38 in. high—*Italian, late 17th Century*
- 104 A RECTANGULAR MIRROR-FRAME, of walnut-wood, carved with scrollwork, vine-foliage and fruit—mounted on a gilt shield—56 in. by 49 in.
- 105 AN OLD ENGLISH CARVED AND GILT-WOOD TABLE, with cabriole legs formed above as winged terminals, X-shaped stretcher below with the figure of an eagle in the centre; in front is the mask of Hercules, with the lion's scalp and skin, surmounted by massive marble slab—6 ft. wide



- 106 A PAIR OF WALNUT-WOOD CHAIRS, with shield-shaped backs carved with a kite-shaped coat-of-arms, surmounted by a helmet; compositions of scrollwork, grotesque masks and swags of fruit and flowers are carved upon the front foot—octagonal seats—*Italian, 17th Century*
- 107 Two, SIMILAR, varying in the coats-of-arms at the back
- 108 A PAIR OF PEAR-WOOD CHAIRS, the backs, legs and stretchers very finely carved with compositions of scrollwork, leafage and various mouldings—with cane seats—*probably Venetian, early years of the 18th Century*
- 109 A CHAIR, OR THRONE. Removed from the Hall of the Ambassadors, in the Ducal Palace, Venice, in the time of Doge Mocenigo (*early part of the 18th Century*), and afterwards made into a confessional box, for use in the Church of the Redentore, on the Giudecca, Venice, whence it was sold by the Capuchin Friars to Mr. Edward Cheney, through the offices of Monsieur Vincenzo Favenza. It is constructed of walnut-wood, rectangular in form, with a heavy cornice above; each arm is shaped as the winged lion of Saint Mark holding an open book, relatively inscribed “ESTOTE MISERICORDES” and “DILIGITE JUSTICIAM”; beneath the top cornice, in high relief, is carved a continuous band of acanthus cornice, in the centre of which is an oval shield, charged with the arms of Doge Lorenzo Priuli, and surmounted with a Doge’s cap; the balusters on either side are carved with a characteristic Renaissance ornamentation, that of bucrania, trophies of Roman armour, and fruit; beneath the seat is a large oval cartouche, framed in strapwork, bearing the date in Roman figures, M.D.LIX., the feet beneath terminate in lions’ claws; the greater part of the groundwork of the carving is pounced and gilded—86 in. high, 50 in. wide

Exhibited at the Art Treasures Exhibition, 1857

See Illustration

End of First Day’s Sale.

Second Day's Sale.

On FRIDAY, MAY 5, 1905,

AT ONE O'CLOCK PRECISELY.

FAIENCE OF VARIOUS MANUFACTURE.

- 110 AN OVAL PALISSY TAZZA, moulded in relief with Abraham's Sacrifice, in fluted border— $11\frac{3}{4}$ in. wide
- 111 An oval dish, by Bernard Palissy, moulded in relief with reptiles and insects— $22\frac{1}{2}$ in. wide
From the Collection of Prince Soltikoff
- 112 AN URBINO DISH, painted in polychrome with figure-subjects dated at the back, 1545— $10\frac{1}{4}$ in. diam.
- 113 A CASTEL-DURANTE DISH, painted with a pastoral-scene— $12\frac{1}{4}$ in. diam.—18th Century; and one, painted with a figure of Saint Francis—10 in. diam.
- 114 SEVEN CASTEL-DURANTE SMALL PLATES, with figure-subjects in the centre, the borders painted with Amorini supporting an oval cartouche— $6\frac{1}{2}$ in. diam.—late 17th Century; and one, nearly similar, heightened with gold, painted with a landscape in the centre— $7\frac{1}{4}$ in. diam.

- 115 A SAVONA WARE HEAD OF THE VENUS DE MEDICI—16 *in.*
high
- 116 A SAVONA RECUMBENT FIGURE OF THE INFANT CHRIST
SLEEPING
- 117 A SAVONA WARE STATUETTE OF FLORA, from the colossal
statue, now at Naples, formerly in the Farnese Palace—
38 *in.* *high*
- 118 A LIFE-SIZE SAVONA WARE BUST, taken from the Antique of
the Listening Slave
- 119 A STATUETTE OF A FEMALE FIGURE, emblematical of Abun-
dance, in Della Robbia faience, holding fruit and drapery;
at her feet are seated children; on her head is a basket
of fruit and flowers; besides the original basket upon
her head, is one (a copy) made at the Salopian works at
Broseley—40 *in.* *high*—16th Century
- 120 A STATUETTE OF THE VIRGIN AND CHILD, by Luca della
Robbia; the Virgin is draped in a blue robe; the Infant
Saviour holds a bunch of flowers—on a square-shaped
plinth, with winged figures at the corners, enamelled in
blue, white and yellow—*height of statuette, 32 in.*
- 121 A PAIR OF MODELS, in plaster, of the Ludovici Mars and
the Barberini Faun, by the sculptor Volpato, bequeathed
by him to the Cardinal Gonsalvi
- 122 TWO CIRCULAR BAS-RELIEFS, by Luca della Robbia, with
figures emblematical of Prudence and Faith, surrounded
by borders of fruit and leaves
*Formerly in the Certosa, near Florence; and purchased
by Mr. Cheney from Monsieur Castellani Valbrecques'
Villa, Florence*

- 123 A CIRCULAR MEDALLION, of Della Robbia faience, moulded in almost full relief with three heads of children, their hair respectively bound with vine, laurel and palm foliage; the background on which they are applied is azure-blue, framed by a wreath of fruit and pine-cones, bound with ribands—28 *in. diam.*—*Italian 16th Century*
- 124 A CIRCULAR PLAQUE, of Della Robbia faience, modelled in almost full relief, the head possibly representing Apollo, enamelled blue background; the wreath-pattern frame is similar to that on the medallion just described—28 *in. diam.*

BRONZES

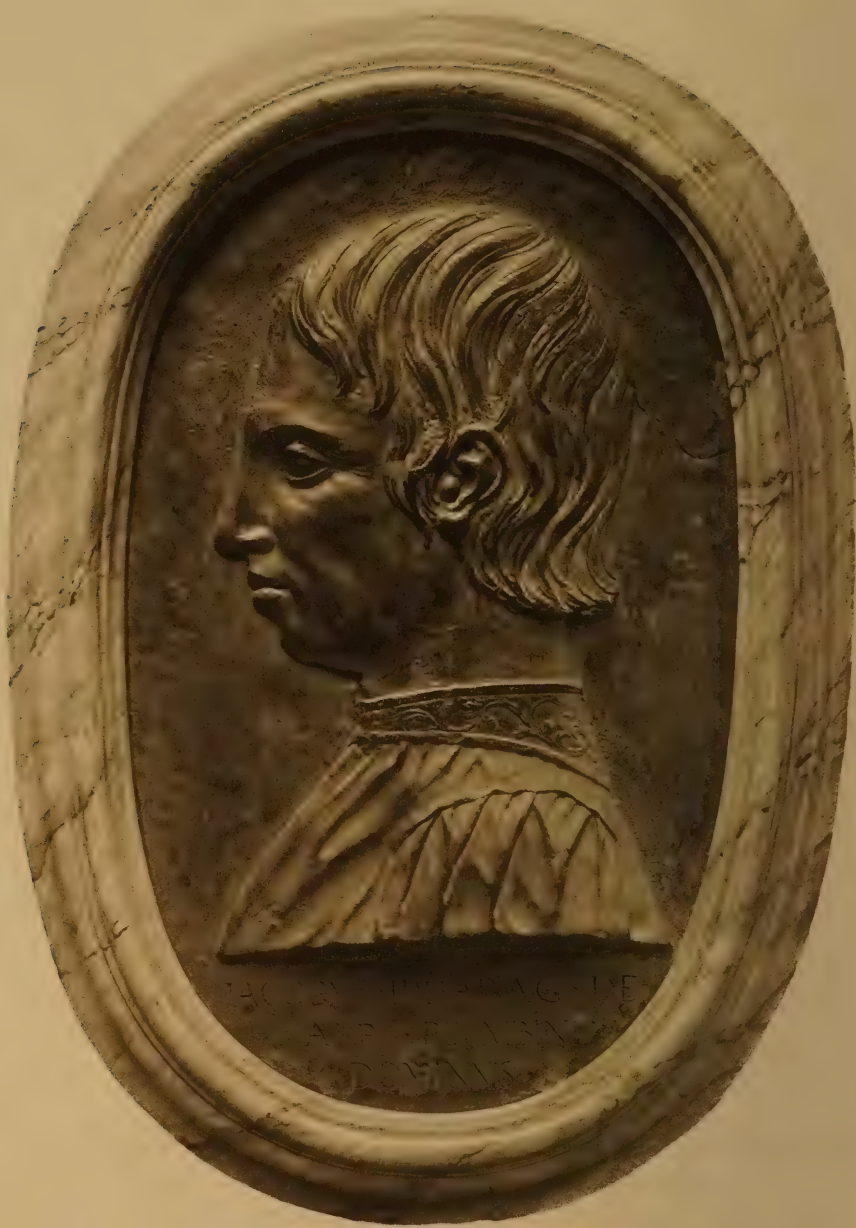
FROM THE

FIFTEENTH TO THE NINETEENTH CENTURIES.

- 125 A STATUETTE OF VENUS, drying after her bath, after G. de Bologna—5½ *in. high*
- 126 A BUST OF A YOUTH, the head slightly turned to the left—11 *in. high*—*Italian, 16th Century*
- 127 A PAIR OF ANDIRONS, formed respectively as the figures of Hymen and Pomona, standing upon tripod bases, the corners of which are supported by dolphins, on which are riding Amorini, a Cherub's-mask between, in the manner of Alessandro Vittoria—34 *in. high*—*Italian, 16th Century*
- 128 A SPOUT, formed as the figure of a monster, by the tail of which are seated figures of Amorini holding an oval shield—*Venetian, 16th Century*
- 129 ALEXANDER THE GREAT: an Heroic bust—26 *in. high*

- 130 A PAIR OF STATUETTES, representing Melchisedeck and Malachias, attributed to Alessandro Vittoria— $14\frac{3}{4}$ in. high—*Venetian, 16th Century*
From the Altar Tabernacle in the Church of the Frari, Venice
- 131 A RELIEF: profile helmeted head of Minerva— $8\frac{1}{4}$ in. by $7\frac{3}{4}$ in.
- 132 AN INKSTAND, in the centre of which is a seated bronze figure of Dante
- 133 AN INKSTAND AND COVER, of bronze gilt, on three gryphon supports, the cover surmounted by a winged terminal; and A SMALL GILT BRONZE FEMALE STATUETTE—*Italian, 17th Century*
 The inkstand— $7\frac{1}{2}$ in. high
 The statuette— $4\frac{1}{2}$ in. high
- 134 A PAIR OF OVAL PLAQUES, cast with a composition of boy figures emblematical of Winter—7 in. by $8\frac{1}{2}$ in.
- 135 A MORTAR, cast with a frieze of mermen and mermaids, gadrooning below and acanthus-leaf mouldings above— $3\frac{1}{2}$ in. high—*Italian, late 16th Century*
- 136 A KNOCKER, formed as a terminal figure, holding the heads of two gryphons; a shield in the centre, at the back is the lettering "JOSEPHUS DE LEVIS VERONESIS FECIT"— $8\frac{1}{2}$ in. high—*16th Century*
- 137 A KNOCKER, formed as a bifurcated mermaid—11 in. high—*Venetian, 16th Century*
- 138 A KNOCKER, formed as two crouching figures of lions, with a grotesque mask between, on which stands representations of Jupiter and Ganymede— $14\frac{1}{2}$ in. high—*Venetian*

- 139 A KNOCKER, formed as a composition of acanthus leafage, in the centre of which are seated the emblematical figures of Painting and Architecture; below, on a cartouche, is the inscription "HIS DUC IB"; above, supported by figures of Amorini, is a coat-of-arms—13 in. high—*Florentine, 16th Century*
- 140 A BRONZE REPRODUCTION of the Antique, by Sabbatini of Naples, of the Dancing Faun—30 in. high
From the Original in the Naples Museum
- 141 A REPRODUCTION of the Flying Victory, by the same artist—19 in. high
- 142 A REPRODUCTION of Narcissus, by the same artist—25 in. high
- 143 A NEST OF WEIGHTS, stamped with bands of various ornaments—*Italian, 17th Century*; and ONE, smaller, nearly similar
- 144 A FIGURE OF A BULL—3 in. high—17th Century—on Sienna marble plinth
- 145 A MODEL OF A MORTAR, moulded with friezes of various ornaments, introducing winged Harpies, masks of lions, acanthus scrolls, and the arms of the Pisani family—3 $\frac{1}{8}$ in. long—*Italian, early 17th Century*
- 146 A STATUETTE OF ACHILLES, represented nude, wearing helmet, and carrying a shield and spear—10 $\frac{1}{4}$ in. high—*Italian*
- 147 A GILT BRONZE STATUETTE, of Christ bound to a column—7 in. high—*Italian, late 16th Century*—on ebonised plinth, with mounts of metal-gilt
From the Zampieri Palace, Bologna
Given to Mr. Edward Cheney by Lord Holland



- 148 A SET OF THREE FIGURES, emblematical of Spring, Autumn, and Winter— $7\frac{1}{4}$ in. high—*Italian, early 17th Century*—on ebonised plinths
- 149 AN INKSTAND AND COVER, the body vase-shaped, supported by three winged figures of Harpies; the cover has tongue-shaped decoration, and is surmounted by a figure of Cupid, whose quiver forms a receptacle for a pen—8 in. high
- 150 A STATUETTE OF VENUS AMPHITRITE, winged and holding a sail, and with a model of a wind-vane— $6\frac{3}{4}$ in. high—*Italian, late 16th Century*—on ebonised pedestal, inlaid with two bronze medallions, after Moderno
- 151 A VESSEL, shaped as a grotesque monster, the horns forming the handle, and with open mouth— $8\frac{1}{2}$ in. high—*Italian, middle of the 16th Century*
From the Grimani Palace
- 152 AN INKSTAND, formed as a bifurcated Triton, riding a tortoise and upholding a conch-shell, in front the figure of a baby Triton— $8\frac{1}{2}$ in. high
- 153 A BUST OF HERCULES, head inclined to the left, the hair encircled with a wreath of vine-leaves— $8\frac{3}{4}$ in. high—*Italian, late 16th Century*—on octagonal ebonised plinth, inlaid with plaques of tortoiseshell
- 154 AN OVAL BRONZE RELIEF, with a profile bust of a gentleman in Florentine costume of circa 1480, engraved below is the inscription, "JACOBUS IV. ARAG. DE. APP^{NO}. PLUMBINI DOMINUS— $20\frac{1}{4}$ in. by $12\frac{1}{2}$ in.
Vide Illustration

- 155 A PAIR OF CANDLESTICKS, formed as figures of men attired as quail-catchers, on oval plinths, with scroll feet chased with swags of fruit and flowers— $10\frac{1}{2}$ in. high—*Italian, 17th Century*
See Illustration
- 156 A VARIATION OF THE CROUCHING VENUS, after G. di Bologna— $9\frac{1}{4}$ in. high—*late 16th Century*—on ebonised octagonal plinth, with plaques of tortoiseshell
See Illustration
- 157 A SEATED STATUETTE OF MINERVA; she holds in her left hand a shield with a head of Medusa, a child stands at her side, at her feet the head of a bearded man— $7\frac{1}{2}$ in. high—*Italian, 17th Century*
- 158 A BELL, moulded in low relief with flowers, Cherubs and Saints, and the name GHEGOTEN VAN ADRIAEN STEILLAERT, with three-cornered altar-shaped handle— $4\frac{5}{8}$ in. high—*Dutch workmanship, in the Florentine taste, early 17th Century*
- 159 AN INKSTAND AND COVER, formed as a crab—*Italian, 16th Century*
- 160 A STATUETTE, after G. di Bologna: a model for his "Statue emblematical of Virtue"— $6\frac{3}{4}$ in. high—*late 16th Century*
- 161 A PAIR OF BUSTS OF SOCRATES AND SENECA— $7\frac{3}{4}$ in. high—*Italian, early 17th Century*—on marble plinth
- 162 A STATUETTE OF HERMIA OF THE VATICAN: a gilt bronze— $8\frac{1}{2}$ in. high—*17th Century*
- 163 A VASE-SHAPED INKSTAND, supported by figures of eagles—3 in. high—*Venetian, 16th Century*



165

156

50



81



166



164



- 164 A GROUP, possibly intended for an inkstand, representing the figure of a boy sitting astride a dolphin, on whose head rests a conch-shell; this, the youth steadies with his left hand; the raised right hand has held a second shell—this is now missing— $5\frac{1}{4}$ in. high—*Florentine, early part of 16th Century*—on a plinth of Tivoli marble
See Illustration
- 165 VENUS DE MEDICI: a statuette— $9\frac{1}{4}$ in. high—*Italian, 17th Century*—on ebonised plinth
See Illustration
- 166 HEAD OF CHRIST: a small bust, the head turned towards the right— $8\frac{1}{2}$ in. high—*Italian, early part 17th Century*—on octagonal ebonised pedestal, with panels of tortoise-shell
See Illustration
- 167 A GROUP, formed as a figure of an infant Satyr, seated on a seahorse; in his raised right hand he holds a palm-branch— $5\frac{1}{2}$ in. high—*Venetian, 16th Century*
See Illustration
- 168 A STATUETTE, thought to be the trial model, by G. di Bologna, of the group of Andromeda in the Boboli Gardens: a *cire-perdu* bronze— $4\frac{3}{4}$ in. high—*late 16th Century*
- 169 A BELL, moulded in low relief with five bands of ornament; the decoration of the widest band consists in a duplicated coat-of-arms, with gryphon supports, and the name PETRUS MUSCALEA; the band above in bucrania, with swags of foliage and eagles; the other bands, of formal leafage— $4\frac{3}{4}$ in. high—*Florentine, 16th Century*
See Illustration

- 170 A DOUBLE LAMP, formed as two grotesque masks, on oviform stem and rosette-shaped foot— $5\frac{1}{2}$ in. high—*Venetian, middle of the 16th Century*
See Illustration
- 171 A RECTANGULAR PANEL, moulded in high relief with a composition of figures representing The Resurrection, in the manner of Andrea Riccio— $16\frac{1}{4}$ in. by $15\frac{1}{2}$ in.—*Italian, first half of the 16th Century*—in reeded frame, white marble, designed for the candelabrum for the Sant Antonio Padua, where a variation of the same now exists
Vide Illustration
- 172 THE COMPANION PLAQUE: the figures represent Christ Descending into Hades— $6\frac{1}{4}$ in. by $15\frac{1}{2}$ in.—*Italian, first half of the 16th Century*
Vide Illustration

ANTIQUITIES, ETC.

BRONZES.

- 173 A HANDLE OF A VASE, "Etruscan," the lower part formed of a semicircular plaque, with palmette ornament and rams' heads in relief, the upper part ornamented with figures of Tritons supporting the figure of a dead youth; and A PATERA, in bronze
- 174 A SEATED FIGURE OF JUPITER SERAPIS—4 in. high; A STEELYARD WEIGHT, formed as a bust of a child; A STRAINER, from Pompeii, the handle well patinated, and terminating in a duck's head; and A BRONZE MIRROR, with handle



172



171

- 175 A BYZANTINE LAMP, with openwork handle, ornamented with bunches of grapes ; and four others
- 176 A STATUETTE OF OSIRIS, with crook and flail— $9\frac{7}{8}$ *in. high*
- 177 AN OENOCHOE, with triple lips, the handle terminating in a palmette ornament ; A PATERA, with circular handle, terminating in a lion's head ; and a handle of a vase
- 178 A STATUETTE OF HERCULES BIBAX— $3\frac{3}{4}$ *in. high* ; A FIGURE OF FORTUNA— $4\frac{1}{2}$ *in. high* ; and A STEELYARD WEIGHT formed as the head of a child
- 179 A FIGURE OF A YOUTHFUL BACCHANT, nude, holding in his raised right hand a wine-cup, and in his left an oenochoe ; around his neck he wears a bulla— $9\frac{7}{8}$ *in. high*—on stand, decorated with plaques of tortoiseshell
- 180 A FEMALE FIGURE, emblematic of Silence, represented standing facing the front, with her left hand raised, having her forefinger on her lip ; her hair bound, and terminating in a knot— $6\frac{3}{4}$ *in. high* ; and a NUDE FIGURE OF A YOUTH, after an early Greek bronze—7 *in. high*
- 181 A STATUETTE, of Venus arranging her hair (the feet wanting)—5 *in. high* ; A DRAPED FIGURE OF A CHILD ; and A STATUETTE OF MARS, with a spear— $4\frac{1}{2}$ *in. high*
- 182 A FIGURE OF AN ORATOR—11 *in. high*—on turned wood base ; A STATUETTE OF HERCULES—5 *in. high*—from the Hertz Collection ; and A SMALL STATUETTE OF MINERVA—3 *in. high*—holding spear and shield, the latter gilt
- 182A A VOTIVE HAND, in bronze, probably the head of processional-staff
- 183 A STATUETTE OF AN ACTOR, clad in short cloak—5 *in. high* on bronze base

- 184 A STATUETTE OF HERCULES, with the apples of the Hesperides—5 in. high—on giallo marble plinth; A PALSTAVE; and A SMALL BUCRANIUM
- 185 A FIGURE OF ABUNDANTIA— $4\frac{5}{8}$ in. high; a nude male figure— $4\frac{1}{2}$ in. high; a draped female figure—5 in. high; and a semi-draped male figure— $5\frac{1}{4}$ in. high
- 186 AN INDIAN LAMP; A SMALL STATUETTE OF DIOGENES; and A CASTING OF CHESTNUT LEAVES—*signed* Jacob Verdi fecit 1850
- 187 A FINE HEAD, in bronze, probably of Hermes
 This interesting piece was brought from Madrid by Mr. Coesvelt, and purchased in 1854, at Florence, by the late Edward Cheney, Esq.; a similar head, in the Naples Museum, was found at Herculaneum—"Compare *Petrici Villa Ercolanense, Plate VII.*" It is attributed at Naples to Marcus Claudius Marcellus
See Illustration

MARBLES.

- 188 A LIFE-SIZE BUST OF SENECA
- 189 A MALE BUST, wearing a wreath of laurel
- 190 A LIFE-SIZE BUST OF SOPHOCLES
- 191 A LIFE-SIZE BUST OF CICERO, by CARACIPPI
- 192 A SMALL FEMALE HEAD, wearing a head-dress composed of a palm-like ornament— $12\frac{1}{2}$ in. high—on marble socle
- 193 A SMALL HEAD OF HERCULES, wearing the lion's skin— $11\frac{3}{4}$ in. high
Found at Syracuse



- 194 A TRAGIC MASK; a colossal hand, holding Pan-pipes; a hand, in giallo marble; and various fragments of Antique marbles
Principally from Naples
- 195 AN EXCEEDINGLY WELL-CARVED HEAD OF JUPITER SERAPIS in black basalt, the modius restored in bronze—5 in. high—*from the Hertz Collection*; and a small bust of Jupiter Serapis, in alabaster
- 196 A DRAPED FEMALE FIGURE, the left arm resting upon a priapic term, and supporting on her shoulder an infant, whose hands she holds—18 in. high; and a draped female figure of Venus, holding an apple—8 in. high
- 197 A TORSO OF A DRAPED FEMALE FIGURE—16 in. high; and TWO FRAGMENTS OF EGYPTIAN STELÆ
- 198 A SEATED FIGURE, of Bacchus holding Thyrsos—26 in. high
- 199 A TORSO OF VENUS ANADYOMENE, of Greek workmanship—16 in. high—on socle
From the Grimani Museum
- 200 A LIFE-SIZE HEAD OF HERMES, attributed to Praxiteles or an artist of his School—mounted on a plaster bust—on pedestal of Fior-di-Persica marble
- 201 THE COLOSSAL HEAD OF A YOUTH, a portion of the lid of a sarcophagus
From Alexandria
- 202 AN ANTIQUE LIFE-SIZE MARBLE BUST OF THE INDIAN BACCHUS, the nose and portions of the beard restored
- 203 A LIFE-SIZE BUST OF LUCILLA, her shoulders draped, the nose restored—on a pedestal of Connemara marble, with base of Egyptian green and Brocatello
From the Grimani Museum

204 A TORSO OF THE EMPEROR TRAJAN, clad in armour—20 *in.*
high—upon a pedestal of African marble

205 AN ANCIENT ROMAN ALTAR, of rectangular form—36 *in.*
high—the corners formed as flaming candelabra, the side
carved in relief with olive-branches; the front has a re-
presentation of two figures seated on a couch, and below,
within a rectangular panel, the following dedicatory in-
scription:

"INGRATA VENAERI SPONDEBAM MUNERA SUPPLEX
EREPTA CONJUX VIRGINITATE TIBI
PERSEPHONE VOTIS INVIDIT PALLIDA NOSTRIS
ET PRAEMATURO FUNERE TE RAPUIT
SUPREMUM VERSUS MUNUS DONATUS ET AURUM
ET GRATEM SCALPSIT DOCTA PEDANA CHELYN
ME NUNC TORAUET AMOR TIBI TRISTIS CURA RECESSIT
LETHAEQUE JACIS CONDITA SARCOPHAGO"

Originally in Santa Maria, at Rome

From the Hooton Hall Collection, 1876

206 A MALE COLOSSAL BUST, suggested by the late Sir C.
Eastlake to be that of the Rhodian Apollo—the bust
which is partially by Sir R. Westmacott—29 *in.* *high*

From the Moscardi Museum, Verona

207 A SMALL MARBLE SARCOPHAGUS, of oblong form, with tiled
cover; in the front are two panels, with dedication,
"OF ONE ALEXANDER TO HIS WIFE FLAVIA"—' *Latin*
Inscriptions, VI. 1845—16 *in.* *high*, 19 *in.* *wide*

From the Villa Negrani

From the Hooton Hall Collection

- 208 TWO GREEK BAS-RELIEFS, from Funeral Stelæ: (1) inscribed "TO HERMIAS, SON OF SOGENES OF ALEXANDRIA," a seated female figure to the right, by her side a male figure with right hand resting upon a term, below the inscription "ΕΡΜΙΑΣ ΣΟΓΕΝΟΥ ΑΛΕΞΑΝΔΡΕΑ"—19 *in.* by 17½ *in.*; (2) a male figure, standing to right, extending his right hand to a seated female figure, between them a standing figure of a child—18 *in.* by 16 *in.*—mounted in painted wood stands
- 209 A TRUSS OR SUPPORT, of Pentelic marble, formed as a lion's head, and supported on lion's-claw foot—40 *in. high*
- 210 ANOTHER, formed of a portion of an Antique term; the upper part a bearded Socratic head, partially enveloped in pendant drapery; the lower part restored—42 *in. high*
- 211 TWO OTHERS, of cabriole form, carved with bearded male heads, and richly decorated with acanthus foliage, swags of fruit and flowers, and conventional scrollwork, terminating in lions' feet—53 *in. high*
- 212 A PEDESTAL, of antique Brescia, of baluster form, on rectangular base, with white mouldings—52 *in. high*
- 213 A CIRCULAR PEDESTAL, of Pavona Zetta marble, with base of Cipollino, and plinth—46 *in. high*
- 214 A PAIR OF VERY FINE COLUMNS, of Fior-di-Persica marble, surmounted by or-molu capitals of Ionic form, on square bases with chased or-molu mouldings—90 *in. high*
- 215 A PAIR OF CIRCULAR COLUMNS, of Sienna marble, with moulded base—46 *in. high*

- 216 A CIRCULAR COLUMN, of Oriental alabaster, with moulded base—60 *in. high*
- 217 A CIRCULAR COLUMN, of Fior-di-Persica marble, with Carrara cap and base—52 *in. high*
- 218 A STONE RELIEF, representing the figure of Saint Barbara, holding the palm-branch and pincers. The figure of the Saint is in a niche; behind the nimbus is a shell-like form; on either side are flattened columns, with foliage in low relief—40 *in. by 35 in.*—*Italian, late 15th Century*
- 219 AN ISTRIAN STONE STATUETTE OF THE VIRGIN AND CHILD—14 *in. high*—*School of Lombardi, Italian, early 15th Century*
From the Orlandi Palace, Venice
- 220 AN UPRIGHT RECTANGULAR RELIEF, of hone stone, carved in low relief with the Virgin and Infant Christ. She is represented turned to the right, supporting with her hands the Infant Christ, who stands on a ledge at the base; the border is carved with leafage, a slender swag of conventional foliage is suspended behind the head of the Virgin. Probably the work of Francesco di Georgio Martini, architect to the Palace of Urbino; the plaque was originally coloured and gilt—18 *in. by 13 in.*—in ebonised frame
Obtained from Urbino
- 221 AN ALABASTER HALF-LENGTH FIGURE OF A CHILD—11½ *in. high*—*Italian, 16th Century*
Brought from the Orlandi Palace, Venice
- 222 A COLUMN, of Oriental alabaster—56 *in. high*
- 223 A PROFILE RELIEF OF SOCRATES, of white marble on a darkened ground—13 *in. by 9 in.*—*Italian, 17th Century*



224 A SMALL BUST, in white marble, of Baldus Ubaldus— $4\frac{1}{2}$ in. high—*Italian, 17th Century*—on marble stand

225 A BAS-RELIEF, of Ardese marble, with semicircular top, carved with the figure of the Virgin in adoration before the Infant Saviour, attributed to Lombardo—*early 16th Century*

From the Doorway of the church of San Agnese, Venice

226 AN OVAL BAS-RELIEF, of white Carrara marble, representing the Virgin and Child enthroned within an architectural niche, with Angels playing musical instruments in adoration; attributed to Pesino da Vinci— $15\frac{3}{4}$ in. by $12\frac{1}{4}$ in.—in ebonised frame

*See Art.
Baldus
March 1948.
b. 13.*

227 A RECTANGULAR UPRIGHT RELIEF, in white marble carved with the Virgin and Child. The Virgin is represented three-quarter face, her head inclined forward, and turned to the left, her left hand rests on the back of the Child, Who is seated upon a cushion on her lap, holding in His hand a bird; ornamental columns are on each side of the plaque, with foliage suspended within—*Italian, early 16th Century*

See Illustration

228 A SMALL MARBLE BUST OF OLIVER CROMWELL, his head slightly turned to the left, dressed in armour and draped with a cloak—9 in. high—on giallo marble plinth

229 A LIFE-SIZE BUST OF CARDINAL ANTONIO GRIMANI, in Carrara marble, by Alessandro Vittoria

Formerly in the Church of San Antonio di Castello, at Venice, since destroyed

230 A LIFE-SIZE BUST OF SIR WALTER SCOTT

SIR FRANCIS CHANTREY.

- 231 A SEATED FIGURE OF SIR WALTER SCOTT. He is represented seated and leaning with his left arm upon a book-stand ; in his right hand he holds a pencil ; a seated figure of a deer-hound is at his feet ; the head is inclined to the right ; the body is draped with a Scotch plaid— $31\frac{1}{2}$ in. high

Vide Illustration

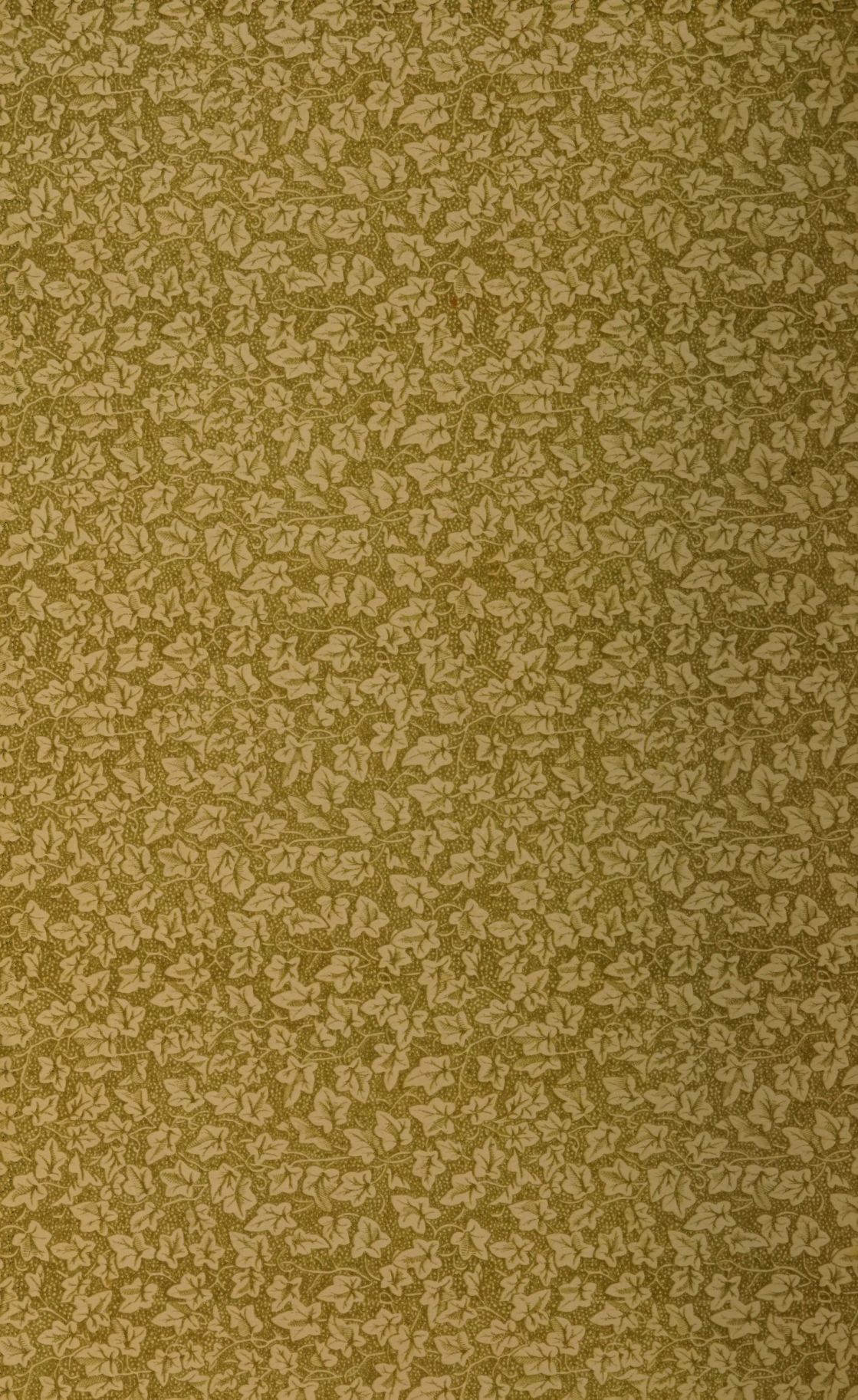
THORWALSDEN.

- 232 A RELIEF—THE THREE GRACES

*Bought in April, 1847, from the Sale of Dr. Nevison,
who had it direct from the Sculptor in Rome*

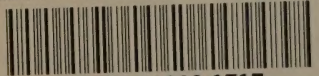
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